# U DESIGN TOOLKIT

civic education
& urban design
for and with teenagers

Alex Yeloyeva & Marshall Marcero

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& urban design
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This project was made possible thanks to the dedication of our volunteer team, the generosity of our partners, and the creativity and enthusiasm of all the participants with whom — and for whom — this work was created.

GLOBAL SHAPERS COMMUNITY PRAGUE

design academy

# FOREWORD

In today's rapidly changing urban landscape, the role of community leaders has never been more vital. In my discussions, I am often inspired by their commitment to shape cities that reflect the needs, aspirations, and diversity of every resident.

Citizen engagement is at the heart of resilient communities. When people are invited to participate in designing their neighbourhoods, they feel a sense of belonging and responsibility. Thoughtful urban design rooted in local context not only enhances physical spaces but also nurtures psychological safety and supports individual wellbeing.

This toolkit is designed with empathy and practicality in mind. In my view, it provides actionable strategies to help champion citizen engagement, facilitation of space making and healthier communities where every voice matters. It prepares decision makers to develop urban management and city resilience strategies that can leverage humancentric design for their digitally enabled smart city models.

Together, we can create cities where everyone feels seen, heard, and empowered to shape their shared future. Smart is not only a word of strategy but carries empowerment for everybody.

Bettina Tratz-Ryan
EU Climate Pact Ambassador Germany
Germany

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# INTRODUCTION

Who are we? | What was our context? |
What is the purpose of this toolkit?

We're all familiar with parks, playgrounds, or oddly shaped curbs that just don't work. They're not functional, inviting, or even interesting. Sometimes they're just plain ugly. These are sometimes called **SLOAPs — Spaces Left Over After Planning** — the neglected corners of our cities. A city may lack the time, resources, or public pressure to improve them, and so these spaces remain unused, unloved, and overlooked.

In UDesign, we use these spaces as an opportunity to teach design to young people and to reimagine public spaces in the process.

In our lessons, students redesign a real urban space, learn design and critical thinking skills, and hear about social issues to improve their understanding of urban life. We seek to make design education more accessible. Both as a creative skill and a way to understand, question, and shape cities around us.

In our program, students build a deeper connection with their city by engaging with problematic spaces. They learn about how cities are designed and about some of the many considerations that go into good design. They also create a professional portfolio that prepares them for university level design studies.

We hope that our students see their city, and the world, differently through our lessons, site visits, and workshops.

To share our work with others, **Global Shapers Prague Hub** developed this toolkit to introduce young people to urban design and civic engagement through hands-on learning. Created in collaboration with students, educators, and volunteers, it brings together practical activities, methods, and reflections from the UDesign Academy program.

As architects and activists, we felt that many other cities could use their own programs to teach young people to see the world through the lens of design.

# DESIGN, EDUCATION, AND YOUNG PEOPLE

Why these topics? | How do they interrelate? | What is the larger intended outcome?

Design shapes our everyday life. It affects what we buy and where we spend our free time. It helps us decide how we navigate the city spaces, and the digital spaces, in which we live. Urban design controls how we feel in public spaces. It determines who can use a space, who we welcome or who we push away.

To see exactly how it affects us, we need **to train ourselves to think critically and empathetically**. We need to analyse our environment and come up with ways to improve it for ourselves and others. After all, while a creative field, urban design is also highly political. The decisions to be made in the course of a project need the backing of representatives and officials, and, ideally, citizens too.

Therefore, along with technical design and critical thinking skills, UDesign teaches civics, or civic engagement. We include lessons on accessibility, mobility, climate change, homelessness. When places are designed in this **intersectional way**, our spaces become inclusive and participatory. It helps address issues larger than the community itself and promotes a virtuous cycle of more engagement.

But you need far more than mere knowledge of a process to make change. To go further, you need to have an idea and have the conviction to know it is right. We've found that adults are often familiar with the process, but lack the idea. Children, on the other hand, have the idea, conviction, and zeal. As Deborah McKoy and others point out, in Planning Cities With Young People and Schools[1], their insights, experiences, and perspectives are unique and inspiring. They only lack the knowledge of the process.

"As in other policy areas, young people see transportation as having the potential to bring people together in positive and aspirational ways ... When youth engage in the planning process, they both model that potential and call for it to be realised, and they invite adults to the same."

Fortunately, **it is far easier to teach a process than it is to instil a belief.** So our program seeks to help young people design principles, gave them the skills to create it, and help develop their awareness of the effect they can have on the world around them.

***"Cities have the capability of providing something for everybody, only because, and only when, they are created by everybody."***

*— Jane Jacobs, 1961*[2]

# HOW TO USE THIS TOOLKIT?

You might skim through the pages quickly. Maybe you'll read from cover to cover. Or perhaps you'll read through a few of our lesson plans. Whatever you do, the key to using this book correctly is to know your intention.

If urban design and architecture is your passion, we encourage you to use this toolkit to create an identical program in your city. We've included all our checklists, processes, and lessons. But perhaps you don't need all that. You might just read through our lesson plans for some inspiration. You could even photocopy a few for your own classroom. Feel free to do so, and feel free to add, remove, edit, and tweak so that it fits your own needs.

But perhaps you have a different passion from ours. You might like to create a similar program. One with the same structure but a different theme. You can adapt the following content to a topic of your choosing. Environmental studies, agriculture, social justice, muralism, poetry, music, magic tricks, ice sculpture, juggling. Anywhere that there is a technical skill to be learned, social implications to be explored, and a connection with a local government to be made - you can create a project that can inspire an activist's spirit.

We find that children, teens, and young adults absorb enthusiasm - let your passion be the focus and build the rest around it.

In **Part 1**, you'll find the important context about the UDesign program. How our project got its start and some of the changes that the project underwent. We also mention the successes and show the work of our students. We must admit that a hidden purpose of this book is to pat ourselves on the back and to share, in writing, our appreciation of the volunteers, students, and parents involved.

In **Part 2**, we've included a step back and an examination of the way we do the work we've done. You will find our thoughts on pedagogy - our 'older sibling' approach to teaching. And why we think it is unique within the design world and in the world of civic engagement education. We also mention critical considerations should you be interested in beginning a project like ours.

Finally, in **Part 3**, there are the lesson plans, or modules, that we've created, tested, and run in real world classrooms. They are sorted into a loose curriculum and include checklists to ensure you have all the materials you need. While this book is not a detailed description of how to teach, it does include some considerations of how to adapt these modules to your own needs. After all, a primary goal of this toolkit is to offer materials for you to create your own project.

# KEY TERMS DEFINITION

**Public Space:** any area that is open and accessible to all people, such as parks, streets, squares, and playgrounds.

**Revitalization**: the process of improving or renewing an area that has become neglected or underused.

**Participatory Planning:** a method of urban planning that involves people who live or work in an area in shaping decisions about its future.

**Stakeholder**: a person or group affected by or involved in a project. For example: residents, local businesses, city officials, or community organizations.

**Mobility:** the ways people move through a city, including walking, cycling, public transport, and cars.

**Tactical Urbanism:** Low-cost, temporary changes to the built environment meant to improve public spaces and inspire long-term change.

**15-Minute City:** An urban model where people can meet most of their daily needs within a 15-minute walk or bike ride from home.

**Civic Engagement:** Involvement in activities that improve one's community, such as volunteering, local decision-making, or advocating for change.

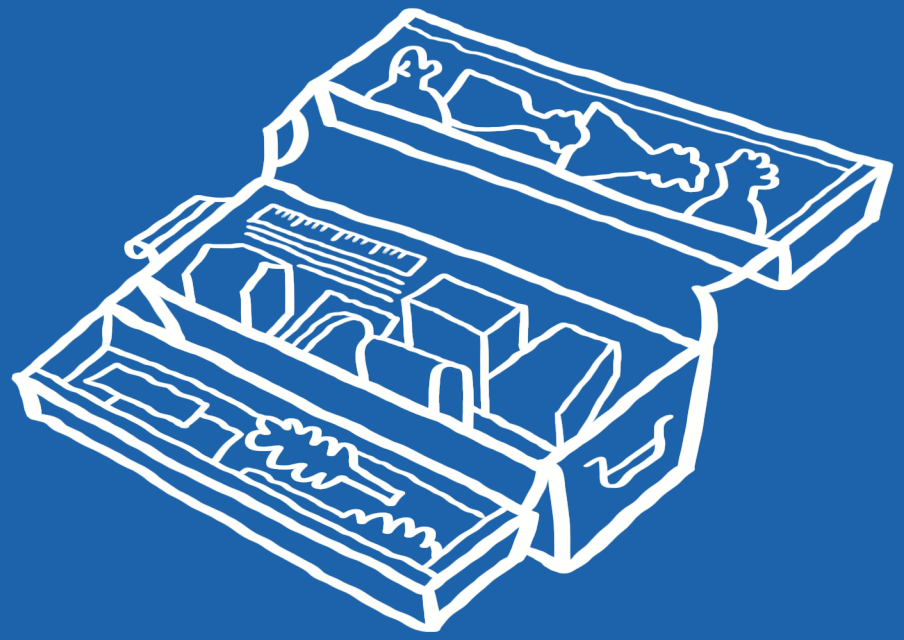
**Non-formal Education:** Organized educational activities that happen outside the formal school system, often project-based and participatory.

**Project-Based Learning (PBL):** A teaching method where students gain knowledge by working on real-world projects and presenting their ideas.

1 CAMP Site Visit, Febuary 2025

# 1

## OUR CONTEXT



# OUR STORY

What was our context? | How did we start? |
What changed since then? | How did we grow?

Before this toolkit became a resource for educators and community leaders, it was a response to a real and urgent need. This is the story of how UDesign came to life and why we believe creativity, civic engagement, and public space education can be transformative for young people.

When Russia began its full scale invasion of Ukraine in early 2022, millions of Ukrainian families were forced to leave our home country. Many of whom arrived in the Czech Republic, including my mother and 9-year-old brother. I witnessed first-hand the emotional weight of displacement — not just for children, but for their parents as well. Starting over in a new city can be deeply isolating, and involves so much more than any description could reasonably contain.

**2** Alex's family, March 2022, Florenc Bus Station

**3** 1st Group Workshop, March 2022, ARCHIP

When a young person is forced from their home they lose a version of themselves. Displacement is not just about geography, it means losing your daily rhythm, your reference points, and your sense of how to belong in a space.

UDesign was born from the need to create a safe space. A place where young people could begin to rebuild a sense of identity and belonging. A space that felt safe, creative, and communal. Where creative expression became a bridge to others, but also back to themselves. To their memories, their culture, and their language.

UDesign began with a simple but powerful belief: creativity is a tool for belonging and change.

4 Independence Day of Ukraine Workshop, August 2022

We began with workshops for Ukrainian children, divided into three age groups, introducing them to art, design, and architecture. What started as a space for creativity quickly evolved into a platform for learning, resilience, and community. Through drawing, making, and storytelling, the children began to make sense of their new surroundings.

Soon, we started hearing from parents that their kids were seeing the city differently. As they walked through the streets, they would point out spaces they liked and suggest what could be improved in those they didn't. It was a clear sign they were beginning to engage with their environment as designers.

As children worked on collaborative projects, they gradually opened up. Quiet students began to speak during art sessions. Friendships formed through teamwork. Longer, hands-on activities like weaving and tapestry created space for deeper conversations.

At the same time, we explored cultural identity.
We printed linocuts of what home means to them.
We learned traditional Easter egg techniques.
We were honouring where we came from as we built something new.

5 Linoprint Technique, Theme "Home", August 2023

6 Petrykivka Technique, August 2022

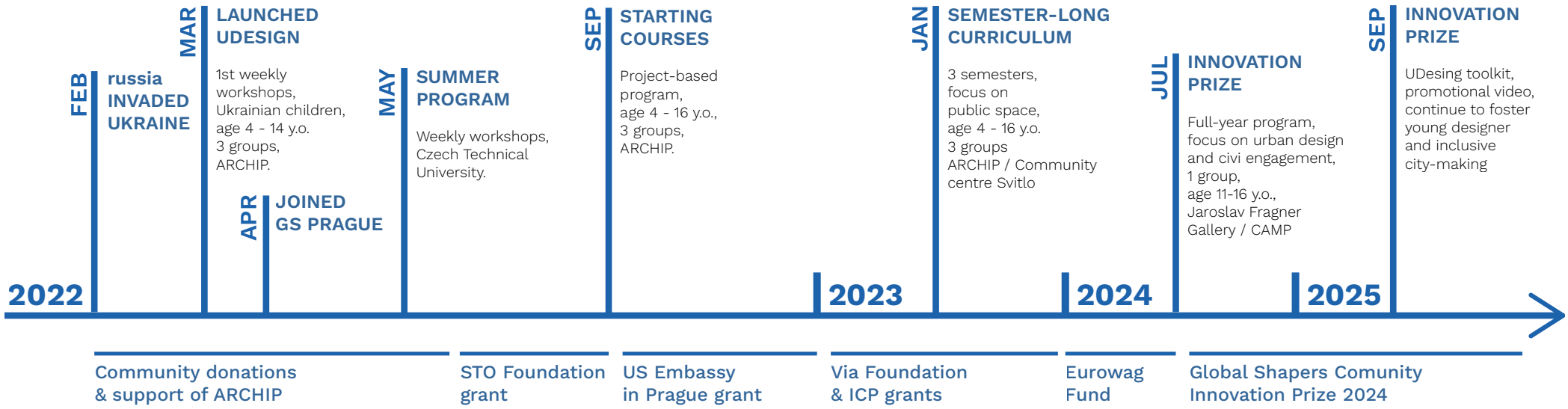
One especially meaningful moment was on Ukrainian Independence Day in 2022. With the younger group, we created a three-dimensional Ukrainian sunflowers out of tissue paper. The older group painted plates using Petrykivka, a traditional Ukrainian decorative style. These activities were a celebration of heritage, memory, and pride.

Outside the classroom, a community of parents and guardians also began to take shape. While waiting during workshops, they formed bonds of their own. They built informal support networks. Our WhatsApp group for the workshops soon became a space for exchanging advice about life in Prague. Many parents became friends, creating a sense of local safety and trust. They organised sleepovers, helped each other with childcare, and connected each other with job opportunities.

Because our students were spread across many schools, we didn't partner with a single institution. Instead, we reached families through local community centres, online support groups, neighbourhood networks, and posters. We became a mobile, community that hosted a space for those who felt scattered and unseen.

From those early sessions, UDesign evolved. We worked with stable groups over an entire semester. As our students grew, so did we, expanding our goals, and deepening our impact.

Eventually, with support of Global Shapers Community Innovation Prize, we created semester long courses. The Prague Hub made UDesign a full 1 year program from Autumn 2024 to Spring 2025 including 19 classes and a final presentation.



# FROM EXPRESSION TO PARTICIPATION

As UDesign matured, our focus expanded. We began to ask: What happens when young people don't just see their cities, but shape them?

That question transformed our curriculum. Today, each UDesign course involves redesigning a real public space in Prague. Students learn to observe their surroundings critically. They analyse access, light, walkability, and social dynamics. They roleplay as stakeholders. They study micro-mobility, the 15-minute city, and participatory governance.

The city becomes our classroom and our teacher.

But cities aren't only shaped by policies or plans. That's why we partner with local organizations and collectives, introducing students to grassroots approaches and bottom-up change. Through hands-on projects, students learn empathy, responsibility, and a sense of agency.

They present their work in public venues like the Centre for Architecture and Urban Planning (CAMP). Each presentation is a design review where young people begin to see themselves as important as the professional architects and planners who also present there.

One of our key educational principles emerged directly from these early experiences: the "older sibling" model. Wherein we ask our volunteers to act as mentors and not an authority to our students, we touch more upon this model in Part 2.

7 V7 Underground Project Site Visit, September 2023

Since many of our mentors came from international backgrounds, immigrants and foreign students, we initially worried about language barriers. But this actually became a strength.

Students were excited to learn from people from all over the world. They improved their communication skills while gaining exposure to new cultures and ways of thinking. In fact, the diverse backgrounds of our mentors became one of the reasons many children kept coming back.

We collect feedback at the end of every semester, both in-person and through online surveys. Reflections from students and parents have helped us understand the emotional and social impact of the program. They've shared how the workshops helped their children come out of their shell, express themselves, and feel less alone.

More importantly, we witness the transformation week by week. We see it in the confidence students show when speaking, in the questions they ask about their city, and in the pride they take when presenting their ideas. We've also seen an unexpected outcome: several students who had never considered pursuing design are now applying to or are already studying at design-oriented secondary schools. This was never our primary goal, but it confirms something we deeply believe — when education includes creativity, space, and realworld relevance, students discover abilities they didn't know they had.

The story of UDesign has shaped the foundation of this toolkit. Every method, activity, and framework we share here is grounded inour own experience: in trial, error, listening, and learning.

This journey taught us that:

- creativity fosters belonging
- public space is political and personal
- peer mentorship builds trust
- design is a language for identity, empathy, and agency

Most importantly, we learned that education doesn't have to be top-down or technical to be transformative. When students are treated as collaborators, not recipients, they begin to see themselves and their cities differently.

**8** UA Love Fest, October 2023, Kasarna Karlin

# OUR ACCOMPLISHMENTS

In just over two years, UDesign has grown from a grassroots response to displacement into a long-term, community-based educational program in design and civic engagement. Along the way, we've seen the transformative power of creative learning. Both in students' skills and in their sense of agency, belonging, and connection to the city.

**SINCE 2022**

we've achieved:

- ***200+*** distinct students
- ***30+*** team members
- ***5+*** community events
- ***6+*** semester courses
- ***15+*** colabs & partners
- ***1*** year-long program

Our retention rate for the year-long program was 73.7%, with 14 out of 19 students attending more than half of the sessions. This was a strong result considering the instability many of our students face, that the program is done on weekends, and offers no credit compensation.

Our program's impact goes beyond numbers. Students began noticing design in the public spaces around them. They learned to express complex ideas, built models and portfolios, and presented their projects in front of architects, city officials, and their peers. Several participants have since applied to architecture or design-focused secondary schools.

We've also built a resilient, intergenerational community. Parents formed support networks. Mentors gained teaching experience and new perspectives. Partners offered their time, space, and expertise.

Together, we've created something rare: a shared space where creativity, education, and civic awareness meet. A space where young people are heard and listened to. We're proud of how far we've come, and excited for what's next.

On the following pages, you'll find selected works by our students, their redesigns of real public spaces in Prague, along with their reflections and testimonies about what UDesign has meant to them. We hope their words and ideas speak for themselves.

**9** Students Presentations, May 2023, CAMP

# STUDENTS WORKS

At the end of each semester, students present their vision for a redesigned public space through a detailed, to-scale model of their design. Over two dedicated class sessions, they perfect these models, which are then placed into a site model.

Below are shown the sites in Prague on which students worked in years 2023-25. Students were tasked with analysing the existing conditions and, in their design, to target the needs of local residents and visitors.

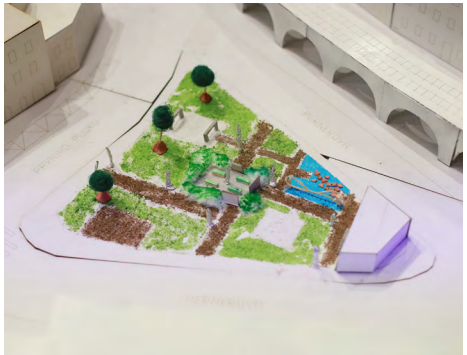
10 Project Site 2023, Palmovka Prague, Source: Google Maps, 2025

**Student:** Maryna, 13 y. o.

**Student:** Svitlana, 14 y. o.

11 Project Site 2024-25, Karlin, Prague, Source: Google Maps, 2025

**Student:** Vlad, 13 y. o.



**Student:** Yi, 11 y. o.

**Student:** George, 12 y. o.

**Student:** Adelia, 11 y. o.

12 UDesign Palmovka Community Event, February 2024, Svetova 1 Gallery

# COMMUNITY EVENTS

In addition to our public final presentation day, we've organised community events to share students' work with residents of the neighbourhoods their redesigns are based on. These events have included hands-on activities, like collage-making and linocutting, to create a welcoming, creative atmosphere that invites participation from all ages and backgrounds.

13 Analogue Collages on a New Vision of the Site

14 Community Advertisement, Author: Natasza Kornobis, 2024

15 Model Showcase, UDesign Palmovka, 2024

16 Collages Showcase, UDesign Palmovka, 2024

# TESTIMONIALS

*"I learned how to understand plans and improved my English a little. I notice the needs of people in a park and I look at the surrounding buildings and style of the neighbourhood."* - Aleksandr, 14 years old

*"It is now easier for me to formulate and defend my opinion. Also I started to work better in groups, also I became initiative and confident in groups projects. While we were making model for the site and generally while we are doing some manual monotonous work our guides share with us their experience of studying and working as architect."* - Tymur, 14 years old

*"She began to understand that in the future she wants to connect her life with architecture and design. I really liked the design, as well as their trip to the farm. This is a wonderful team, experienced young people who invest in children: knowledge, their experience, develop the potential of children, and give direction for the future."* - Mother of Stefania

*"I can think of every stakeholder, ... I learned how to make 3D models of plans, including how to make scales. I also learned about homeless people in the last semester. UDesign shows me that there is a lot of things to occupy your time, which sounds good, especially when you keep watching videos or playing video games. It is a good practice for social skills."*
- Yi Sun, 11 years old.

*"Varya considers the surrounding space as a ... object. She expresses that she should improve in it, and learn to design. And become more confident in herself. I really liked the children's projects from idea to implementation. What was considered difficult for me, they implemented in small steps. I like that they can touch adult life, to see their possibilities."*
- Mother of Varvara

*"In one class, the kids visited a homeless area near the main train station. Yi got back home and shared he had never been so close to know homeless people and how important it is to think about the variety of people when building a city for everyone. I think this kind of program is really good to improve teamwork, and also individual practical skills. Highly recommend!"*
- Mother of Yi

**17** Urban Farming Workshop, MetroFarm, 2025

# 2

# PHILOSOPHY & PEDAGOGY

# PHILOSOPHY & PEDAGOGY

This chapter explores the ideas behind UDesign: what we believe, how we teach, and why it matters. We look at how youth education in design and civic engagement can respond to complex global challenges by starting locally. You'll find the foundations of our approach, shaped by thinkers like Jane Jacobs and Paulo Freire, alongside the practical lessons we've learned in classrooms, workshops, and public spaces.

## OUR CONSIDERATIONS

It is easy to be arrested by fear of our global situation. Climate change, failing democratic structures, racial and economic inequality. These crises are so immense that they become difficult to comprehend. Worse yet, these complex and layered crises are themselves interlocked into dense polycrises. We live in a time so dire that creating effective solutions can feel impossible.

Despite all of this, those of us who are able to mount a response are obliged to try. This becomes possible only when we, first, reify these abstract concerns within the local context (while simultaneously remaining conscious of its global impact). And second, ensure our intended solution attempts to unravel the interlocking crises by addressing problems as a system.

But at this scale, meaning collapses under its own weight and is lost. After all, few may even imagine the resources required to address any issue in its totality. The honest "What am I going to do about it?" is either rendered rhetorical and glib or is answered with action without the reflection required to, as in Friere's language[3], transform the word into praxis.

A well-constructed reification of the abstract crisis will include a critical examination of how the crisis or crises manifests in your community and an assessment of the resources you're able to assemble to address this issue.

In our example, we approached the refugee crisis by contextualising it within Prague, and from there for children between 5 and 16. We identified this as a local and reachable group that we could understand. Then we conducted a resource assessment, how much time, energy, money, people etc. are we able to muster to approach this issue. We adjusted our recruitment targets as resources became more or less available to us. Setting clear boundaries about what you are and aren't able to accomplish allows the project's goal to remain possible without resorting to individual impact. (For more details on how to do this for yourself, refer to "Creating an Engaging Learning Experience".)

**18** Bookbinding at Reformat Studio, Autumn 2022

To the second point, addressing systemic problems as a system. Even for local responses, we simply do not have the luxury to address single causes, instead we must act in all directions. No matter if it is an outreach to a dozen citizens, or a movement of thousands. Therefore, our project also seeks to extend far beyond our classroom space and Prague public parks. The goals of our project (within our philosophy) as well as the goals of education (within our pedagogy) are varied and interlocking in order to fully address the issues we encountered. We will discuss those goals within their own sections, but the benefits of this approach can be many and some unexpected.

For example, the arrival of one issue may inspire the potential to answer another. As with the outset of our program, the influx of children without ties to their new city was responded to with the lack of design education. And so, we had begun with design courses that encouraged integration.

Then, as we moved beyond the immediate concerns and into the longer term we began to also consider addressing insufficient civic engagement. And our response to it was informed by another set of issues, that of urban planning's limited participatory planning, the need for green spaces and urban farms, and the demand for safe and accessible places. So, we taught these concepts to inspire students to action within their schools or communities.

As we've continued in our journey, we have recognised the need to address our response to the local and global, interpersonal and intrapersonal, and with an eye on the many other factors at play: culture, equality, accessibility, sustainability. It is no small task, but it certainly helps fill out our 20 or so workshops.

UDesign does its own modest part to address these global crises by:

— improving democratic processes by teaching civic engagement and encouraging participation,

— address inequality by teaching the effects of urban design on groups from various backgrounds, and show the power of truly participatory planning,

— seek solutions to climate catastrophe by teaching about sustainability, transportation, and green spaces.

In the next two sections we'll outline our considerations in urban design and pedagogy. As with much of our formative process, defining our pedagogical, architectural, and civic approach has been a continuous iterative process. These sections gave us the opportunity to reflect and cite some of the thinkers, activists, and designers that have inspired us. But also, we bring in other philosophers, urbanists, and teachers whose language allows us to best explain our approach.

# PHILOSOPHY OF UDESIGN

In the field of urban design, our beliefs are rooted in the astute and transformative work of Jane Jacobs, and the many designers, architects, and activists who followed in her wake. Jacobs' work "The Death and Life of Great American Cities" (1961) remains timeless and stands at the forefront of our modern understanding of how design is inseparable from experience. Her work covers many of the failed design decisions, and emphasises the importance of mounting political pressure from the street level, to the neighbourhood, to district, and up against the city itself as a practical way to ensure that these spaces work toward a more just, functional, and beautiful society.

In broad strokes, we understand urban spaces to be layered and dense objects that, before being redesigned, must be considered in many different aspects. For example, how do we consider the design of a public space in the contexts of informality, mobility, safety, and accessibility?

These different experiences and lenses combine in a way that is considered, at least in some part, in the process of placemaking, which refers to the many layers of meaning that a public space holds and considers the social implications of changing a place and the history it has taken on. The act of placemaking is constant, relating a person to their place and a person to others in that place. It is done as a single action—redesign, rebuild—or as a series of actions, such as living in that place.[4]

**19** MigAct Collaboration, March 2025

Therefore, when we recognise a place as dysfunctional, we ought to resist the authoritative and top-down approach that has characterised most of urban planning's history. As Schneekloth and Shibley[4] note, while the acts of placemaking are done by everyone who uses a space, the formal structure tends to be limited to professionals and *"yet, the allocation of such work to a small body of professionals (architects, etc.) is fundamentally disabling to others"*.

It is disabling in that it excludes the placemaking work of the average person to be of importance, but also in that it its worst examples, it makes spaces actively less enjoyable or less safe. Jacobs, again from Death and Life[2], notes numerous examples of how the prevailing architectural movements of her time failed to consider, for example, how widening streets left less room for children's play. Or how playgrounds, intended to be 'safe' places for children to play became places for delinquency and anti-social behaviour.

**20** Urban Planning Workshop, UA Love Fest, June 2022

In a more modern context, we ought to also be wary of how cities with stretched budgets may abdicate their traditional roles by engaging in public-private partnerships. They may transform themselves into commissioners which makes accountability more difficult. This is an approach Michael Pitchford[5] calls the "service delivery model" of cities. This model addresses the citizen as a customer to be kept satisfied, but ultimately out of the process. Pitchford, in his assessment of Community Development through the decades identifies (similar to Jacobs) the need for community workers and communities to be educated on the issues and to express their opinions to their representatives to keep the focus on outcomes that matter.

To be kind to the many representatives in many governments around the world, it simply isn't reasonable to believe any one could conceptualise all of the lenses, possibilities, concerns, hopes, fears, and wishes of a population. So, just as we divide a global issue to a local level to achieve understanding, we can divide this conceptualising among ourselves and join in the process of creating spaces.

To be blunt, we can advocate for citizen participation and engagement in the redesign of urban spaces in the form of participatory planning. While outside of the scope of this toolkit, participatory planning methods are many and varied and include voting, mapping, community walks, or focus groups[6]. To achieve the goals of inclusive design, we ought to ensure that these methods are not limited to 'degrees of tokenism'[7] and instead truly involve citizens in the design process by granting them power.

With this direct involvement of people in the urban design around them, we might achieve one goal of community development: to increase upwards accountability and increase citizen involvement in key processes[5]. Great participatory planning methods are similar to those in placemaking, namely that they involve experts who are not directing, but merely facilitating and who recognise their actions in relation to their target audience[4].

***"The collaborative space of placemaking creates the possibility that ordinary people can do extraordinary things in rather ordinary ways."***

*— Schneekloth & Shibley, 1995*[4]

Finally, as educators, we are particularly keen to note that 'citizens' includes children as well and that our demand for great design extends to their interests. To capture and consider these interests the same methods must be extended to all ages, even the very young.

The goals of our project are to:

- improve access to design education for students,
- advance awareness of the following areas within design:
  - placemaking,
  - participatory planning,
  - mobility and diversity,
  - homelessness,
  - sustainability,
- increase young people participation in forming of their built environment ,
- include social consciousness in the design education,
- exemplify a local way to change global issues.

***"The idea of citizen participation is a little like eating spinach: no one is against it in principle because it is good for you"***

*- Arnstein, 1969*[7]

**21** MetroFarm Visit, April 2025

# PEDAGOGY: METHODS OF EDUCATION

Within the field of pedagogy, we identify strongly with Paulo Freire's work on critical pedagogy. In Pedagogy of the Oppressed[3], Freire lays out a model of education that opposed the predominant style of education of his time. Freire called it the "banking model" of education, wherein educators 'deposited' knowledge into compliant and silent students. Instead, Freire sought to abolish student and teacher hierarchy, place emphasis on the political nature of education, and encourage problem-posing education.

Problem posing education will sound familiar to those in the field of architecture and urban design in the form of 'studio pedagogy'. Studio pedagogy involves a hand-on education, where students directly propose solutions either to a real or theoretical client[8]. Just as in Critical Pedagogy, studio pedagogy is student-oriented and solutions focused and it can be made collaborative and interdisciplinary to expand its learning outcomes and include community engagement[9].

However, the studio pedagogy in this form is not often practised with students younger than university age. For engaging young people in problem-based education, we might turn to Youth Participatory Action Research (YPAR), and (specifically related to participatory planning), to a program like Y-PLAN (Youth, Plan, Learn, Act Now) for ways in which students and young people are able to both learn and teach through their studies of real world situations[1].

***"Students, as they are increasingly posed with problems relating to themselves in the world and with the world, will feel increasingly challenged and obliged to respond to that challenge."***

*— Paulo Freire[3]*

22 Making Site Model, CAMP, April 2025

23 Civic Engagement with MigAct, CAMP, March 2025

24 Introduction workshop, Jaroslav Fragner Gallery, September 2024

## OUR 'OLDER SIBLING' MODEL

In our project-based pedagogy students are tasked with redesigning a public park in Prague that is underused or dysfunctional. From lesson to lesson, students learn from volunteers about design skills and social issues they should consider in their own designs. Because our volunteers are often within 15 years of age of the students, we like to refer to this as our 'Older Sibling' model.

The Older Sibling model adopts the non-hierarchical structure of critical pedagogy. In a similar way to the breakdown of urban planner versus resident hierarchy, students are brought into a space that breaks down the teacher versus student hierarchy[11].

Our students and teachers exchange power, or the 'ability to direct' within the classroom back and forth. In one activity we may have a lecture with a high level of teacher direction, in another we ask students with one another and find solutions independently giving the activity a high level of student direction.

In this push and pull, students see educators as equals who learn along with them and we, as designers, learn from students as much as we teach them. For example, students show us other possibilities for spaces, free from limitations of what is 'feasible'. We don't set budget restrictions or zoning limitations and this allows for a creativity that we as adults don't often allow ourselves. And second, their aggregated work acts as a kind of focus group on what kids their age would like to see in parks in their city. Among the many features we hadn't expected to see in models are bocce ball courts, outdoor theatres, parkour parks, zip lines, pools, and plenty more.

In this way we emulate the studio approach and the real-world nature of the work engages young people excellently. Students through creative participation in these spaces also build a sense of belonging to their city and understand themselves as a part of the city.

Our classes are engaging both because of the real life nature of the work, and because of the changing content within and across lessons. Our lessons include urban design, architecture, and civic engagement. This allows us to mix knowledge, skills, and attitudes (KSAs) and types of activities (presentations, drawing, model making, etc.). This is especially helpful when working with mixed age or mixed language groups.

# CREATING AN ENGAGING LEARNING EXPERIENCE

What's the most important thing when it comes to building a sustainable, long-term project? We can't say for sure. There's no single recipe or secret, each project has its own driving force. But for us, it was the people. The community that formed around UDesign is what gave the project life and made it something we wanted to return to again and again.

Like many volunteer-led initiatives, ours was made up of people who don't have a lot of spare time (and often none at all). But those who joined chose to spend the free time they had to do something meaningful. Our workshops, always held on Saturdays, were more than just classes. They were also a space to spend time with friends, meet like-minded people, and share moments that felt like a break from the week. We'd arrive early to have coffee while preparing the materials, bring friends visiting from out-of-town, and often had our dogs or family members with us. It became something we genuinely looked forward to. Not just work, but a way to spend our weekend with purpose and joy.

As an immigrant-led initiative, that sense of community and connection was especially important to us. It grounded us, gave us a sense of belonging, and created a space where we could build something meaningful together.

**25** Global Shapers Prague and Volunteers of UDesign Meeting, May 2025

We can't define what will drive your project, but we can share what we've learned. In the next sections, you'll find practical tips and reflections on recruitment, collaboration, and course design. We've included insights that we gathered through experience, and that we hope will help make your journey a bit easier to start, and easier to sustain. Along the way, try to find something that feels meaningful and fun to you and your team. Establish something that makes you look forward to showing up, not just out of responsibility, but because it brings you joy. That spark is what will keep your project alive over time.

## RECRUITMENT STRATEGIES - STUDENTS

A classroom doesn't exist without students. And once you've developed a great program, it becomes your responsibility to find them. Recruiting students can be one of the most challenging parts of starting a project, especially in cities where families already have many after-school options.

Our early recruitment relied on word of mouth within the Ukrainian community in Prague, which gave us a strong foundation. But we know that won't be the case for everyone, especially if you're starting from scratch or working in a new context.

Start by clearly defining your target group:

— What age range are you working with?

— Are you focusing on newcomers, residents, or a mix?

— What languages will your workshops use?

— What cultural or social background are you entering?

Once you know who you're trying to reach, ask: Where do the parents or guardians of these students find information? That's where your recruitment efforts should be focused.

For us, this meant using a mix of online and offline channels. We posted in Telegram and Facebook groups for displaced families, visited community centres and refugee housing, and reached out to immigrant-run businesses and cultural spaces. Later, as we expanded to include Czech and international students, we reached out to expat networks, minority-led community hubs, and trusted community organizers. The people who already have strong local ties are often the most effective connectors.

The most successful outreach came through personal recommendations and connections. Flyers and announcements help, but a conversation often works better.

### CHECKLIST: WHERE TO LOOK FOR STUDENT RECRUITMENT

**IN-PERSON COMMUNITY SPACES:**

- ☐ Community centres and libraries
- ☐ Refugee or migrant support centres
- ☐ Cultural associations (e.g., Ukrainian, Vietnamese, Lebanese)
- ☐ Religious institutions
- ☐ Local cafés, markets, or restaurants

**PERSONAL NETWORKS:**

- ☐ Mentors, volunteers, or facilitators with community ties
- ☐ Local community organizers or youth workers
- ☐ Word of mouth through friends and family

**ONLINE SPACES:**

- ☐ Facebook groups for parents,
- ☐ Telegram or WhatsApp chats
- ☐ Instagram pages of local organizations
- ☐ School or NGO newsletters
- ☐ Community forums like Reddit

**PARTNER INSTITUTIONS:**

- ☐ Schools (teachers or counselors)
- ☐ NGOs working in youth, education, or integration
- ☐ Municipal departments or integration offices
- ☐ Embassies or cultural institutes

## RECRUITMENT STRATEGIES - TEAM

Projects like UDesign don't go far without the people behind the scenes. Volunteers helping to guide students, carry materials, monitor attendance, track expenses, update social media, manage tools, and keep the energy going week after week. Volunteers are essential, and recruiting and supporting them thoughtfully is key to any sustainable, long-term initiative.

Just like with students, volunteer outreach should happen before each new semester. Start early so you're not scrambling at the last minute.

University students are a great place to start. Those studying design, planning, education, or related fields often look for hands-on experience. If possible, partner with a university to offer extra credit, internships, or references for future opportunities.

As part of the Global Shapers Prague Hub, we had a strong foundation of members to draw from. But one of the reasons our project grew was that we didn't limit involvement to just the hub. We reached out to others and welcomed them as "Friends of the Prague Hub," building a broader, more inclusive community.

Look for volunteers through:

- Local chats or online communities where people seek meaningful projects
- In-person events or gatherings for civic-minded young people
- Your own networks, many people are just waiting to be asked

Don't underestimate casual conversations. Talk about your project often. You never know who might be interested or what unexpected skills they could offer.

## SUPPORTING VOLUNTEERS

Once you have a team, your next job is to make sure they want to stay.

Build a team culture that's collaborative, not hierarchical. When people give their time freely, they need to feel included, respected, and heard. Let them focus on what they enjoy and where they can shine, whether it's mentoring, logistics, photography, or documentation.

Volunteering should also get something back. In UDesign, volunteers developed real, transferable skills in areas like:

- Grant writing and budgeting
- Workshop facilitation
- Social media, photography, and communications
- Graphic design and branding
- Event organization and partnership outreach

These skills helped many of our volunteers build their portfolios, apply for jobs, or strengthen their university applications.

**26** Global Shapers Prague and Volunteers of UDesign Meeting, 2022

27 Team, June 2022, ARCHIP

Over the years, our team has changed, sometimes gradually, sometimes all at once. People move, graduate, change jobs, or simply need to rest. And that's okay. Life takes priority, and no one can do everything all the time. What matters most is what each person brings while they're with you. Focus on what they can contribute in the moment, and treasure it. At UDesign, we carry a deep appreciation for everyone who has ever been part of the project. Whether they joined for one session or stayed for years, they've helped shape what this community is and they'll always be part of it.

28 Team, June 2023, CAMP

29 Team, November 2022, ARCHIP

30 Team, September 2023, DAM Architekti Office

31 Team, November 2022, ČVUT

32 Team, February 2024, ARCHIP

33 Team, September 2022, Prague

34 Team, August 2022, Prague

## PARTNER ORGANIZATIONS

Working on complex issues means recognising that no single program can address everything alone. To expose students to real-world examples of civic action and bottom-up change, it's crucial to partner with others doing meaningful work in your city.

Collaboration shows students that there are many ways to make a difference and helps connect your curriculum to real people, places, and projects.

### How to begin your outreach:

Start by identifying local organizations or collectives aligned with your values and mission. Look for those who are rooted in the community and actively responding to local needs.

**WHEN REACHING OUT:**

- ☐ Don't send generic messages. Research and show that you understand and respect their work.
- ☐ Reach out to a specific person. Ask for a quick meeting or visit.
- ☐ Attend community events, exhibitions, or talks they host. Supporting their work build rapport and shows genuine interest.
- ☐ Use your existing network. Ask around, someone you know may already be connected.
- ☐ Think about what you can offer in return. A strong partnership is mutual, be clear about how they'll benefit from working with you.
- ☐ Be specific about what you're asking for, but stay open to their ideas or adjustments.
- ☐ Don't take rejections personally. Often small or grassroots organizations operate with limited capacity. Thank them, stay in touch, and keep the door open.

### How to maintain partnerships:

Once you've begun collaborating, stay in regular contact. Check in about how things are going. Are they satisfied with the process? Is anything unclear or in need of adjustment? Make space for honest feedback and be willing to adapt. Good partnerships grow through communication, clarity, and respect.

### Rules for engagement:

To avoid misunderstandings, discuss expectations clearly from the start. Questions to clarify include:

— Can you document or photograph their work or sessions?

— Are there materials (slides, images, audio) that you can use later?

— If the partnership is paid, what are the deliverables, deadlines, and payment terms?

— What legal documents or agreements do they need (MOUs, contracts, data protection consent)?

— Will someone from their team be present during activities?

— What name or credit should you use when referencing them publicly?

— And when the collaboration ends, or even pauses, always follow up with a sincere thank-you. Celebrate the work done together, and explore ways to continue in the future.

## OUR PARTNERS

We're endlessly thankful to the organizations we've had the privilege to work with over the past 3 years. These partnerships not only made our work possible, but deeply inspired us with their mission, vision, and impact:

ARCHIP – Architecture Institute in Prague: our first institutional partner, ARCHIP generously provided space, materials, and food during our early workshops. We're especially grateful to Regina Loukotová, whose belief in our work gave UDesign its first real home.

Jaroslav Fragner Gallery: under the bold and boundary-pushing curatorship of Karolína Plešková, JFG welcomed our program into a space where architecture and activism meet. Their exhibitions challenged conventional narratives and spoke to the political and humanitarian role of design.

CAMP / IPR Praha: these unique public institutions play a vital role in shaping the city and connecting its citizens to urban development. CAMP hosted our entire second semester and also served as the site for our final student presentations.

Pragulic: employs people experiencing homelessness as guides to share their lived experience of the city. Our students joined one of their unforgettable walks, gaining powerful insight into how space, visibility, and exclusion intersect in the built environment.

MigAct: empowers migrants in the Czech Republic to participate in civic life, with workshops, campaigns, and advocacy training. They led a custom civic workshop for UDesign, showing our students what political agency can look like from the perspective of marginalized communities.

35 MetroFarm Visit, April 2025

MetroFarm: an urban farm tucked into the industrial edge of the city, MetroFarm connects agriculture, ecology, and public space. Our visit there introduced students to biodiversity, sustainability, and self-organized land use, showing how food and space can be tools for activism and care.

Reformat: small, independent bookbindery workshop and stationary shop combines craft, design, and community. Their generosity with materials and hands-on support allowed students to experiment with tactile techniques and understand the value of process and physical making: from sketchbooks to final portfolios.

NaFilM museum: an immersive learning environment that brings the story of cinema to life. Our partnership with NaFilM provided students with fresh perspectives on space, narrative, and the power of visual media.

## TECHNICAL CONSIDERATIONS

Running a program with young people means taking responsibility seriously. From data protection to physical safety, there are several key technical and legal considerations to keep in mind when designing your project.

### Consent & Data Protection (GDPR)

If you're based in the EU or working with EU citizens, your project must comply with the General Data Protection Regulation (GDPR). This includes:

- Clearly explaining what data you collect (such as names, contact info, attendance, or photos) and how it will be used.
- Getting written consent from parents or guardians before collecting or storing any data about minors.
- Ensuring that all stored data, whether digital or physical, is secure and only accessible to authorized team members.

### Contracts, Expectations & Respect

While a formal contract with students is not required, it helps to foster a shared sense of responsibility. At UDesign, we have found it helpful to talk with students about what it means to participate with intention. Showing up, respecting each other, and taking the space seriously (while still having fun) builds trust and helps students feel like valued contributors.

### Photo & Video Release

If you plan to use photos or videos of students in social media, reports, or promotional materials like this toolkit, you must obtain written permission from their guardians. Your registration form should include a clearly worded media release section with the option to opt in or out.

## CHECKLIST: LIABILITY, SAFERY AND ORGANISATION

### LIABILITY & SAFETY

When working with minors, you are legally and ethically responsible for their well-being during your program. This involves:

- ☐ Asking about medical conditions, allergies, or specific needs
- ☐ Emergency contact information for every student.
- ☐ Making sure students are never left alone or unsupervised.

### ORGANIZATIONAL TOOLS

Good documentation and communication keep things running smoothly. We recommend setting up:

- ☐ A shared Excel or Google Sheet to track students, attendance, allergies, volunteers, and budget.
- ☐ A central communication channel for your team, such as Slack, WhatsApp, or Signal.
- ☐ A separate group chat or mailing list for parents, used for updates, logistics, and schedule reminders.

### FIRST AID & EMERGENCY PREPAREDNESS

At least one team member should be certified in First Aid.
If certification isn't possible, prepare your own safety briefing and make sure all team members understand how to respond to:

- ☐ Injuries or health issues.
- ☐ A student becoming lost or separated from the group.
- ☐ Interactions with minors, including what is appropriate and what is not
- ☐ Basic safeguarding guidelines are highly recommended.
- ☐ Hold a short training session for your team before each semester to review safety procedures and responsibilities.

# 3

# EDUCATIONAL MODULES

# HOW TO USE OUR MODULES

How to actually do it? | What materials to use?
What activities? | How to make it engaging?

In its most recent form, the UDesign program included weekly sessions on Saturdays in-person and with 3 to 7 volunteers who assisted us in monitoring the classroom, answering questions, and keeping track of students. Depending on the module for that session, we either met in a classroom space at the Centre for Architecture and Metropolitan Planning (CAMP) in Prague, or on-site if an alternate location was needed. We did not arrange travel or transportation and are very grateful that the student's parents were willing and able to do so.

Our classroom featured a TV for our presentations and we had access to a printer for essential documents. For layouts or city models, we relied on volunteers who had the time and skill to assist. We also kept close track of student attendance and checked in with volunteers and parents weekly to ensure we had enough volunteers on-site to make everything run smoothly.

## SEQUENCE OF MODULES

The sequence of modules presented here reflects what worked well in our program, refined across five semesters with teenage participants and a focus on different aspects of architecture and the city. We've adjusted the order from earlier versions to better support continuity, collaboration, and student engagement. However, we encourage you to adapt the sequence based on your own context—considering local weather, available collaborators, and the priorities of your project.

We think of modules as lessons, workshops or a combination of the two. In lessons, students focus on theory, in these modules we learn important ideas about urban design. The emphasis is on knowledge and attitudes.

Workshops focus on a new technical or creative skill to maintain student engagement and build their confidence. Naturally, the emphasis is on skills. In workshops students work creatively and advance their main design project. It is best to place lessons between them, and not stacked together, so students can absorb key concepts and apply them iteratively in their own designs.

Some modules in the table are marked in green, these were delivered in collaboration with external organizations and are not included as standalone modules in this toolkit. However, they are listed to provide a more complete picture of the full semester experience offered to our students.

Modules marked in violet are repeated throughout the semester. To avoid redundancy, only one full version is included in the toolkit. These sessions can be adapted and repeated with minor changes to keep them engaging and relevant for students.

While some module titles may appear to combine unrelated topics, this is intentional: each module integrates a creative process or hands-on activity to make the content more memorable and impactful.

As you review and adapt the curriculum, keep the following in mind:

— Avoid clustering theory-heavy workshops
— Spread out activities with similar formats
— Ensure students work on their main project at least every other module to maintain continuity

To help track progress, we recommend giving each student a personal folder (with their name on it), where all handouts and exercises are stored. In our experience, it's best to keep these folders on-site and only allow students to take them home when truly necessary.


| Module Title | Activity | Page # |
|---|---|---|
| Urban Planning | Theory | 76 |
| Site Visit | Creative | 80 |
| Tour with a Guide Who Experienced Homelessness | Collab | |
| Stakeholders | Theory | 84 |
| Design Process & Empathy | Theory & Creative | 88 |
| Civic Engagement | Theory & Collab | 92 |
| Floor Plans & Scale | Creative | 96 |
| Mobility | Theory | 100 |
| Sustainability & Climate | Theory & Creative | 104 |
| Urban Farming | Collab | |
| Sections & Human Scale | Theory & Creative | 108 |
| Model Making | Creative | 112 |
| Binding Portfolios | Collab | |

## THE MODULES

Below, you'll find modules based on our cumulative experience. With each iteration, we've tested and adjusted the program. These modules represent our current best practices—but they are flexible. Each activity can be simplified or expanded depending on the time and depth you want to dedicate. We often include more than you may need so that anything inaccessible in your context can easily be left out.

Feel free to adapt, modify, and expand these modules. If you discover better approaches or would like to share feedback, we'd love to hear from you at udesign.workshops@gmail.com.

How to use the following modules:

For each module, we've included some orienting information to help you get familiar with the topic. This includes keywords, references, and a little description. Next we have details about the module that will assist in running it. We've written a bit about our context and tips for running the session, as well as KSAs and literature material which can be helpful to the instructor to deepen their understanding of the topic.

| | |
|---|---|
| **Time** | 2 hours |
| **Preparation** | High |
| **Space** | indoors |
| **Instructors** | 1 - 2 |

t S

Finally, in the plan itself we've prepared a breakdown of the module one activity at a time with estimated duration, level preparation required, and required materials a detailed description, and a "Direction" bar. This bar indicates the level of student direction versus teacher direction from activity to activity. This ranges from 100% teacher directed, to 100% student directed. Actions of a 100% student directed activity include: freely asking questions, connecting with other students, arranging themselves into groups, or choosing to work independently. Actions of a 100% teacher directed activity include: quiet listening, saving questions for predetermined points, and watching a video.

Each breakdown of the module also includes the indication of the time, one full circle means one hour, a half circle is 30 min, quarter circle 15 min and so on. This is used to plan your lesson depending on time you have.

Of note is that our modules do not include some of the essential connecting material in every case. For example, we have not included ice-breakers, fun ways to divide into groups, or attention grabbers. These are crucial, and our omission of them is only because of the many resources that already provide these in better detail.

Abbreviations used in modules:
sts – Students
instr – Instructor
pres – Presentation

The indicated timing and number of instructors are based on the typical group size we work with — 15 to 20 students. Feel free to adjust as needed to suit your own group size and setting.

36
MetroFarm Visit, April 2025

# URBAN PLANNING

City growth | Urban form | 15-minute city | Human scale | Zoning | Participation | Mobility | Development principles

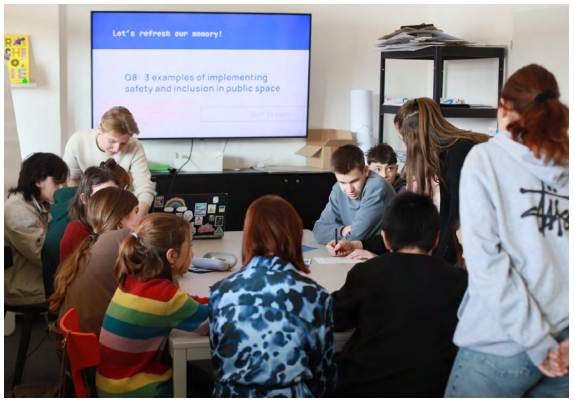
## TOPIC OVERVIEW

To design liveable cities, students must understand how cities grow, who shapes them, and what principles guide their development. In this lesson, we explore the basics of urban planning: how cities evolved over the past 200 years, what zoning is and why it matters, and what the "15-minute city" means for everyday life. Through games, map work, and group analysis, students will evaluate their own city and imagine how to improve it.

## OUR STORY

We taught this session during a semester workshop hosted at the Prague Institute of Planning and Development. From the meeting room, students could see the exact building where the city's zoning plan is created—connecting theory directly to the real world.

37
Urban Planning Workshop, April 2025, CAMP




## OUR TIPS

- Start with the big picture
- Use real city examples the students know
- Let students try answer before presenting them
- Work with a local zoning map to make concepts relatable
- Keep exercises at a relatable scale, like 4 km radius

## LESSON OBJECTIVE

Understanding important elements in the city, how it developed, what are current problems, 15-min city concept, what is zoning and why we need, who does it.

**Knowledge:** zoning, 15-minute city, urban form
**Skills:** analysing urban needs, reading city maps, critical thinking
**Attitude:** importance of good zoning, why we need diverse cities with public spaces

## MATERIALS

- ☐ Slideshow (screen or projector)
- ☐ Printed zoning maps or digital versions
- ☐ Sprawpolis game (optional)
- ☐ Paper, pencils, markers
- ☐ Sticky notes
- ☐ Phones or tablets for research
- ☐ Google Maps access

## ADDITIONAL SOURCES

- ☐ "Death and Life of American Cities"[2]
- ☐ "Město pro každého: Manuál urbanisty začátečníka", Osamu Okamura[10]
- ☐ "Jane Jacobs vs. the Power Brokers", comic story about urban activism and city shaping by The Nib[11]
- ☐ @leewardists: educational illustrations and infographics about architecture and planning[12]
- ☐ "How to design a fair shared city?" comics[13]

## LESSON OUTCOMES

Students propose concrete improvements based on group analysis and develop an appreciation for inclusive, well-planned urban spaces.

| | |
|---|---|
| **Time** | 2 hours |
| **Preparation** | High |
| **Space** | Indoors |
| **Instructors** | 1 - 2 |

## URBAN PLANNING

| Time | Activity | Description | Material | Direction |
|---|---|---|---|---|
| | **City Growth** | Present how cities have changed in the last 200 years, highlighting the impact of industrialization, car infrastructure, suburbanisation, and unplanned sprawl. Discuss the consequences of growth without planning. | Slideshow | t s |
| | **Zoning (Option 1 – Game)** | Introduce the concept of zoning and the logic behind different urban functions (residential, industrial, retail, mixed-use). Use the Sprawpolis card game to let students explore zoning dynamics in a hands-on, strategic way. | Sprawpolis card game | t s |
| | **Zoning (Option 2 – Map Work)** | If game is not used, analyse local zoning plan: students find their home or school on the map, identify the zoning category, and look up what that category allows. Discuss what's nearby and how zoning influences daily life. | Printed or digital zoning plan | t s |
| | **Who Decides? Public Participation** | Facilitate a group discussion about who influences city development—urbanists, architects, politicians, NGOs, developers—and who often gets left out. Students draw a simple diagram or mind map showing the different actors and reflect on the role of public participation. | Paper, markers | t s |
| | **Example of neigborhood mapping** | Use a map of an public area where the class takes place. You take the role of a city planner running a public consultation. Sts give input on what works, what doesn't, and what's missing. Guide the mapping by asking: "What would you like to change here?" "Where do you feel safe or unsafe?" Collect responses live on a large map or sticky notes. | Local neighbourhood map (printed large), sticky notes, markers | t s |





| Time | Activity | Description | Material | Direction |
|---|---|---|---|---|
| | **Principles of a Good City** | Show examples of well- and poorly-designed urban areas. Together, identify what makes a city feel good to live in (e.g. walkability, green space, human scale). Create a collaborative drawing or list of key principles to refer back to in future exercises. | Slideshow, big paper, markers | t s |
| | **15-Minute City** | Present the concept of the 15-minute city: a model of urban life where all daily needs—school, work, shops, health, leisure—are accessible within a 15-minute walk or bike ride. Use visual diagrams or a short video to illustrate. Discuss why this model is gaining global interest. | Slideshow video | t s |
| | **City Analysis in Teams** | Divide the class into small groups, each assigned a specific neighbourhood or district. Sts mark 15-minute walking and biking radii on the map and use Google Maps or local knowledge to assess whether basic services are accessible. Each group prepares a short presentation of their findings. | Printed maps, pencils, phones/ tablets | t s |
| | **Suggest Improvements** | Based on the previous analysis, students brainstorm what is missing to make their area more complete and liveable. They sketch proposals, annotate maps, or write post-its to suggest new functions or services. Groups share their ideas with the class, supporting them with arguments. | notebook, pens, camera or phone | t s |
| | **Wrap-up Discussion** | Facilitate a reflective discussion on what students learned about planning, decision-making, and their own city. Optionally, let each student name one thing they would change in their neighbourhood. If time allows, close with a short game or creative prompt. | Maps, sticky notes, pencils | t s |

# SITE VISIT

Site analysis | Public space | Accessibility | Context | Vegetation | Infrastructure | Environment | Traffic | Users

## TOPIC OVERVIEW

At the core of offering something new to a place is understanding what is missing and what it needs. It is impossible to work with the urban design without understanding its context and having personal experience with it. This class should serve as point of reference for students to base their designs on and build their empathy for diverse users of the place they are visiting. It is important to draw their attention to details and look beyond their own experience.

## OUR STORY

From site to site this activity can be very different, so in the table page we offer a wider selection of activities we have done across different site visits. Combine them depending on what is needed and accessible to you.

38
Excursion with Pragulic, October 2024

## OUR TIPS

- Set clear meeting point
- Tell Sts what to bring
- Consider weather
- Prepare team in advance
- Do head count through out the class
- Safety guidelines
- Sts who can't attend, should do it as homework

## LESSON OBJECTIVE

To get a grounded understanding of a chosen site through spatial orientation, observation, and analysis, identifying its strengths, challenges, and potential, while reflecting on the meaning of good public space and the importance of context in design.

**Knowledge:** contextual understanding of urban form, elements shaping it and its social impact

**Skills:** analysing city space and its needs

**Attitude:** empathy towards users and their diverse needs and appreciation of public space as a shared urban resource

## MATERIALS

- ☐ Printed maps in two scales (site & wider context)
- ☐ Blank maps without internal elements
- ☐ Tablets or printed historical photos and maps
- ☐ Tape measure, ruler, compass
- ☐ Clipboards, folders, pencils, markers
- ☐ Sticky notes for SWOT, highlighters for map work
- ☐ Printed agenda and safety checklist

## LESSON OUTCOMES

Understand the value of site visits in urban analysis, identify key factors shaping public space, and assess who the space serves. And developing a personal connection to the site and collaboratively proposing ideas for its improvement through observation, drawing, and discussion.

| | |
|---|---|
| **Time** | 2 hours |
| **Preparation** | High |
| **Space** | Outdoors |
| **Instructors** | 3-4 |

# SITE VISIT

| Time | Activity | Description | Material | Direction |
|---|---|---|---|---|
| | **Introduction** | Explain the purpose of the session, setting basic safety rules, and inviting students to approach the site as curious "spatial detectives." Then, lead a contextual ice-breaker: students form a line and step left or right in response to yes/no prompts about the space—questions they'll reflect on during later activities. | | t s |
| | **Geographic Literacy** | Guide sts in reading maps by identifying where they are, using a tape measure to relate real-world distance to map scale, and practicing orientation with a compass. Prompt discussion about map symbols by first analysing a map without a legend, then repeating the exercise with a legend to highlight its importance. | Printed site maps (with and without legends)<br>Compass<br>Measuring tape | t s |
| | **Wider Context Analysis** | Sts explore the surrounding area in small groups (with supervision as needed), marking findings on a handout focused on specific topics like transport, services, or green space. Each group presents what they observed, discusses what might be missing, and shares reflections. The activity ends with all students filling in the full overview using input from other groups, helping them better understand their assigned topic in context. | Printed site maps (with and without legends)<br>Compass<br>Measuring tape | t s |
| | **History and Context** | Present historical photos and maps to show how the area has changed over time. Use printed materials or tablets for students to explore and discuss visible transformations in buildings, streets, or land use. Encourage them to reflect on how past changes shape the present character of the place. | prints or tablets with photos and maps | t s |





| Time | Activity | Description | Material | Direction |
|---|---|---|---|---|
| | **Immediate Surroundings** | Sts mark what programs are located directly around the site on a close-up map and write who they think uses each nearby space (e.g. children, elderly, workers). Prompt them with example categories to help spark thinking about users and their needs. | close-up maps,<br>markers | t s |
| | **Detailed Site Mapping** | Sts use a close-up map to measure the site and draw key elements such as benches, bike racks, or tables to get a sense of scale. They then add existing features and sketch desired paths or missing elements based on their observations. | close-up maps,<br>pencils,<br>eraser,<br>laser measure. | t s |
| | **Assessing Space Quality and Accessibility:** | Sts work in groups to test the space through hands-on exercises: walk through with a stroller, dog, or eyes closed to assess accessibility; observe and note vegetation and signs of other living beings; sense environmental qualities like noise, wind, or shade; and photograph different surfaces to evaluate their comfort and usability. Each group reflects on their experience and discusses what could be improved. | paper,<br>pens,<br>stroller or heavy trolley<br>bag, dog<br>blindfold | t s |
| | **Artistic Humanisation** | Sts choose between two creative tasks: either draw an illustration for a book about the site, capturing an interesting view that tells a story, or write a short fictional scene describing the site from the perspective of a main character. | notebook, pens,<br>camera or phone. | t s |
| | **Best Practice Site Visit** | If possible, take sts to a well-functioning or recently redeveloped public space elsewhere in the city. Compare it with the main project site by discussing what works well, what feels different, and what lessons can be brought back to improve their own design. | notebook, pens,<br>camera or phone. | t s |

# STAKEHOLDERS

Participatory planning | Stakeholder needs | Active listening | Diverse perspectives | Reference-based design

## TOPIC OVERVIEW

To design meaningful public spaces, sts need to consider the needs and perspectives of the people who use them. This lesson introduces the concept of stakeholders—residents, business owners, public officials, and others affected by a space—and invites sts to gather input through mock interviews. By learning to ask questions, listen actively, and translate insights into design ideas, sts begin to understand how participatory planning leads to more inclusive urban environments.

## OUR STORY

We ran this session at CAMP using materials from their public archive. Ideally, sts would speak with real community members, but due to time and language limitations, instrs role-played fictional but realistic stakeholders.

**39** Stakeholder Workshop, April 2025, CAMP

## OUR TIPS

- Prepare instrs well for their roles: clothing, tone, personality
- Let sts lead with questions, don't give info unless asked encourage comparison between roles (what overlaps, what conflicts?)

## LESSON OBJECTIVE

To understand diverse user needs through participatory planning and stakeholder interviews, and to practice incorporating these needs into early design ideas.

**Knowledge:** what is a stakeholder, what is a stakeholder interview
**Skills:** active listening, asking questions, identifying user needs
**Attitude:** empathy and appreciation for diverse perspectives in public space design

## MATERIALS

- ☐ Instructor role handouts (1 per role)
- ☐ Stakeholder worksheet for sts
- ☐ Stakeholder map (printed or drawn)
- ☐ Sticky notes, pens
- ☐ Reference books and images

## ADITIONAL SOURCES

- ☐ "A Ladder of Citizen Participation", Sherry Arnstein (1969)[7]
- ☐ "Children's Participation", Roger Hart (1992)[10]

## LESSON OUTCOMES

Sts identify stakeholder needs, practice interview-based engagement, and learn to translate input into design ideas grounded in empathy and real-world concerns.

| | |
|---|---|
| **Time** | 2 hours |
| **Preparation** | Medium |
| **Space** | Indoors |
| **Instructors** | 3 - 4 |

## STAKEHOLDERS

| Time | Activity | Description | Material | Direction |
|---|---|---|---|---|
| | **Intro to Stakeholders & Participation** | Give a short pres introducing the idea of stakeholders. Emphasize that participatory planning means these people must be included in the design process. Show real-life examples where participation improved or complicated a project. Frame interviews as a basic but powerful tool for gathering public input. | Slideshow or verbal pres | t s |
| | **Mock Stakeholder Interviews** | Sts split into small groups. Each instr takes on a different stakeholder role (e.g. local parent, elderly resident, shop owner, planner, teenager). Each group rotates through the roles, spending a few minutes interviewing each character. Sts are responsible for asking questions to uncover needs, fears, and wishes for the space (e.g. "What makes you feel safe or unsafe here? What do you wish was nearby?"). Instrs should only respond when prompted by questions, to encourage active listening and initiative from sts. | Stakeholder role cards, student worksheet | t s |
| | **Synthesis of Findings** | Lead a dicussion about the different needs and concerns they heard. Sts write key points on sticky notes and place them on a large stakeholder map, organising notes by stakeholder. The map becomes a visual overview of the various perspectives gathered, making it easier to spot overlaps, tensions, or missing voices. | Large stakeholder map, stk notes, markers | t s |





| Time | Activity | Description | Material | Direction |
|---|---|---|---|---|
| | **Introduction to References** | Introduce the concept of design references as a way to respond to stakeholder needs through form, function, and aesthetics. Examples can be taken from previous workshops, city materials, or architecture books. Explain how designers translate a need like "feeling safe" into physical features like lighting, visibility, or surface materials. | Architecture ref books, sample images | t s |
| | **Reference Search** | Based on the insights written on the stakeholder map, sts search for visual references that could respond to those needs or fears. For example, if an elderly stakeholder wants more seating, they find examples of benches that are accessible and well-placed. This helps them begin linking human experience with spatial design. Sts can work in pairs or small groups. | Ref books, tablets, printed images | t s |
| | **Sharing & Conclusion** | Each group presents one stakeholder need and the visual reference they chose to address it. Instr facilitates a brief grp disc reflecting on what the sts learned: What surprised them? Did different stakeholders want conflicting things? What would they do next as planners? Wrap up by emphasizing how design responds to real people's needs. | None or visual sharing board | t s |

# DESIGN PROCESS & EMPATHY

Target users | Empathy | Site SWOT | Reference research | Concept | Emotional space-making | Collage as design method

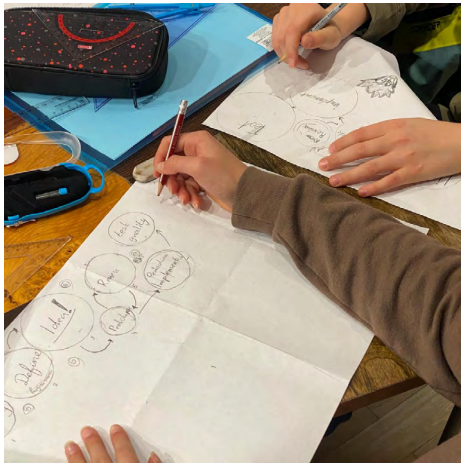
## TOPIC OVERVIEW

To design meaningful places, sts must learn to empathise with the people who will use them. This class helps sts connect past research and analysis with early concept development. By defining a target group and desired feeling, and expressing that intention through analogue collage, they begin shaping the emotional and spatial qualities of their future design. The activity encourages working beyond literal forms and instead exploring mood, tone, and atmosphere

## OUR STORY

In last year's program, we focused deeply on each step of the design journey and mapped out how different workshops connect to each other. At the center of it all is empathy: understanding the people, the place, and the purpose behind a design.

**40** Design Process Workshop, April 2025, CAMP



## OUR TIPS

- Ensure sts clearly understand key terms like "empathy," "concept," or "ideation", use language and examples they can relate to
- Emphasise that collages do not need to "look like" anything specific
- Show different collage method and and there is no single right way to do it.

## LESSON OBJECTIVE

To understand key elements of the design process and how they connect to other classes, and to define a design goal for a specific user group. Through collage, sts explore how spaces can evoke emotions using form, material, and atmosphere.

**Knowledge:** design process steps, empathy in design, mood & concept development

**Skills:** defining user groups, translating emotions into design ideas

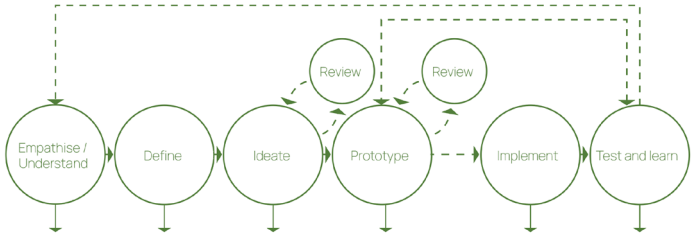
**Attitude:** value of empathy, openness to abstraction, importance of emotional qualities in design

## MATERIALS

- ☐ Handout with questions (brief + SWOT summary)
- ☐ Sticky notes, pens
- ☐ Collage materials: old newspapers, postcards, books, found images, b\w photos of the site
- ☐ Glue sticks, scissors, paper for collages
- ☐ Reference books, visual inspiration
- ☐ Slideshow or printed images for intro

## LESSON OUTCOMES

Understanding of design steps and creating a mood collage that communicates the emotional tone of their concept, grounded in empathy and prior research. The outcome is not a final design, but a visual and emotional direction that will guide their next steps.



| | |
|---|---|
| **Time** | 2 hours |
| **Preparation** | Low |
| **Space** | Indoors |
| **Instructors** | 1 - 2 |

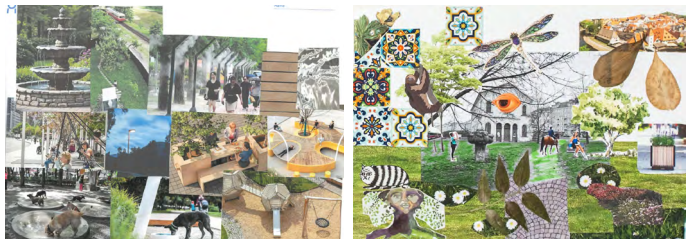
## DESIGN PROCESS & EMPATHY

| Time | Activity | Description | Material | Direction |
|---|---|---|---|---|
| | **Understanding the Design Process** | Sts receive a HO summarizing the basic phases of the design process (research, analysis, concept, iteration, presentation). They are asked to check if they understand each term, write their own definition or example for it, and link each step to a workshop they've already had or will have in the program. Instr guides short discussion on how the process helps organize creative thinking. | Design process HO, pens | t s |
| | **Empathy Discussion** | Begin with the question: "What does empathy mean in design?" Clarify that empathy is the ability to understand and feel with others. Ask how we do this as designers (tools: observation, interviews, analysis). Have sts recall how empathy was applied in previous workshops like the stakeholder interview. | | t s |
| | **Group SWOT analysis** | Using photos from the site projected on screen, recap together the observations made during the visit. As a group, sts identify site strengths, weaknesses, opportunities, and threats. Instr writes these onto one large SWOT poster using sticky notes. This sets the foundation for their individual briefs. | Site photos (projector), sticky notes, large SWOT poster | t s |
| | **Define brief / target group** | Each student copies the group SWOT onto their HO and uses prompts to choose a target user group (e.g. elderly, teenagers, single parents). They define a goal: what the space should provide, how it should feel, and why. This forms the emotional foundation for their concept. | Brief + SWOT HO, pens | t s |





| Time | Activity | Description | Material | Direction |
|---|---|---|---|---|
| | **Ideate – research references** | Based on their personal brief, sts search for reference images that express similar spatial goals or emotional qualities. They should look for real built examples (e.g. a lively square, a calm garden, inclusive seating) and describe how these might support their user group's needs. | Ref books, tablets, printed images | t s |
| | **Concept meaning** | Give a short pres introducing abstract thinking in design. Collage is explained as a tool for exploring atmosphere, not final form. Show inspiring examples of mood-based collages and discuss how elements like shape, material, or layering can express emotion and space. | Slideshow | t s |
| | **Concept collage – expressive exercise** | Sts use old newspapers, books, postcards, and found images to make abstract collages expressing the feeling they want their future space to evoke. Emphasize that the goal is not to represent exact objects, but mood, tone, and spatial intention. Encourage freedom in layering, cutting, tearing, and combining. | Old newspapers, glue, scissors, collage paper, b/w photos of the site | t s |
| | **Sharing & reflection** | Each student presents their collage and shares: What should this space feel like? How does this collage express that? | | t s |



41 Analogue Collages of Palmovka Site, February 2024

# CIVIC ENGAGEMENT

Civic society | Participation | Tactile urbanism | Protest | Community | Campaign

## TOPIC OVERVIEW

Civic engagement refers to the many ways people participate in the life of their communities and influence decisions that affect them. From voting to community cleanups, protests to petitions, it is about ensuring that all voices—especially those of young people—can shape the society they live in. This workshop introduces sts to the definition and forms of civic engagement, helps them analyse real-world examples, and empowers them to create a civic action plan of their own.

## OUR STORY

This session was designed and delivered in partnership with MigAct, whose experience working with youth on civic empowerment brought depth and energy to the session. The version presented here reflects their original workshop structure with minor edits. This session helped sts see themselves as people who can act, not just observe.

42
Civic Engagement Workshop, May 2025, CAMP

## OUR TIPS

- Use relatable examples
- Encourage sts to discuss
- Differentiate between personal action and civic action
- Don't skip the "definitions" section, shared understanding helps everything else click

## LESSON OBJECTIVE

To understand what civic engagement is and why it matters, and to develop the confidence and tools to participate in social change at any age.

**Knowledge:** define civic engagement, recognize its forms
**Skills:** critical thinking, collaboration, planning, communication
**Attitude:** belief in the importance of civic voice and action

## MATERIALS

- ☐ Slideshow or visuals on civic engagement
- ☐ Cutouts for "Is it civic engagement?" sorting activity
- ☐ 8 Ways of Civic Engagement pamphlet
- ☐ Project planning worksheet (includes 8 ways as reference)
- ☐ Phones or tablets (for research)
- ☐ Pens, paper

## LESSON OUTCOMES

Sts develop a working definition of civic engagement, examine real-life examples, and create an action plan to address an issue that matters to them. The workshop fosters critical thinking and personal empowerment.

43
Civic Engagement Workshop, May 2025, CAMP

| | |
|---|---|
| **Time** | 1,5 hours |
| **Preparation** | Low |
| **Space** | Indoors |
| **Instructors** | 3 - 4 |

# CIVIC ENGAGEMENT

| Time | Activity | Description | Material | Direction |
|---|---|---|---|---|
| | **Intro: What is Civic Engagement?** | Give a pres explaining what civic engagement is and why it's important. Introduce terms like participation and civic society. Use slides or real-world examples to | Slideshow | t s |
| | **Research Breakout** | In small groups, sts use the internet to find and define 3 terms: "Civic Engagement," "Participation," and "Civic Society." Each group records their findings. | Phones/ tablets, paper | t s |
| | **Group Debrief** | Groups share their definitions and examples. Record their ideas on the board. Discuss whether the group agrees on the definitions and where there might be differences. | Whiteboard, pens | t s |
| | **Sorting Activity: Is it civic engagement?** | In small groups, sts receive a set of cutouts describing various actions (e.g. "A protest," "A party," "A shop," "Attending a town hall"). They must sort them into "Civic engagement" or "Not civic engagement" and explain their reasoning. | Printed cutouts | t s |
| | **Group Discussion** | Reveal "correct" answers and facilitates a discussion: Which ones did we agree on? Which sparked debate? What criteria make something civic engagement? | | t s |

| Time | Activity | Description | Material | Direction |
|---|---|---|---|---|
| | **Video** | Watch the UNICEF climate action video showing youth-led civic engagement around climate justice. | Video | t s |
| | **Quick Reflection** | Ask sts: Did you agree with the video? What role can youth play? What could we do? Keep responses short but encourage open thought. | | t s |
| | **Group Reading** | Pass out the "8 Ways of Civic Engagement" pamphlet. Take turns reading sections aloud and pause to check for questions. Explain unfamiliar examples if needed. | Pamphlet (print or digital) | t s |
| | **Create a Civic Action Project** | In pairs, sts choose an issue that matters to them (e.g. public space, bullying, trash in parks). Using a worksheet, they plan a civic project using one or more of the "8 ways" (e.g. awareness campaign, letter writing, community clean-up). Prompt them to think of who they want to reach and what steps they'd take. | Issue slide, planning worksheet | t s |
| | **Wrap-up Discussion** | Each pair presents their idea: what problem they chose, how they want to address it, and why it matters. Allow for short feedback or questions from peers. | | t s |

# FLOOR PLANS & SCALE

Program | Floor plan | Hatches | Scale |
Line weights | Drawing conventions

## TOPIC OVERVIEW

Floor plans are essential tools in architecture and urban design, used to show how spaces function and relate at scale. In this workshop, sts explore scale and practice drawing floor plans—skills they build on throughout the program. Understanding floor plans is also useful for anyone working with space or collaborating with design professionals.

## OUR STORY

This class brings together several activities we've run in different semesters and workshops. Since floor plans and scale are fundamental skills, we return to them regularly across the program. At times, we've run this class near exhibitions or libraries where sts could look at strong examples of architectural drawings and get inspired by professional work.

44
Floor Plan Workshop,
March 2025, CAMP

## OUR TIPS

- Link scale to familiar objects
- Run the measuring activity outside
- Use lots of visual examples for floor plan
- Practise on smaller objects first
- Line weight and detail vary with drawing purpose

## LESSON OBJECTIVE

To introduce students to the concept of scale and how to read, draw, and communicate floor plans using basic architectural drawing conventions.

**Knowledge:** what a floor plan is, how scale works, what symbols represent

**Skills:** measuring, drawing to scale, line weight use, spatial reasoning

**Attitude:** understanding how technical tools help communicate creative ideas

## MATERIALS

- ☐ Paper
- ☐ Pencils
- ☐ Rulers
- ☐ Tape measures
- ☐ Calculators (optional)
- ☐ Slides or printed plan examples
- ☐ Worksheets (line weights, symbols, elements)
- ☐ map with site empty

## LESSON OUTCOMES

Sts understand how to read and draw scaled floor plans. They practice measuring real-world elements and translating them into drawings using line types, hatches, and symbols. They learn to see drawing as a thinking tool in the design process.

| | |
|---|---|
| **Time** | 2 hours |
| **Preparation** | Medium |
| **Space** | Indoors |
| **Instructors** | 1 - 2 |

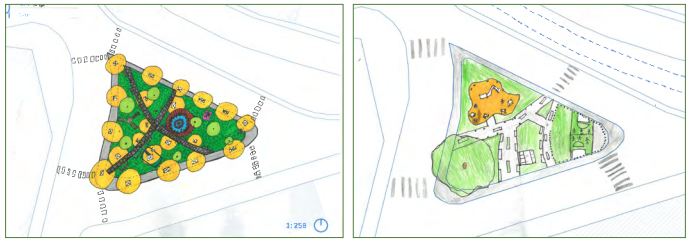
# FLOOR PLANS & SCALE

| Time | Activity | Description | Material | Direction |
|---|---|---|---|---|
| | **What is Scale?** | Explain scale in design. Show everyday examples (e.g. maps, models, LEGO). Sts compare objects at different scales. Use images and drawings of the same object drawn at various scales to test comprehension. Ask sts to calculate scales from examples. | Slideshow | t / s |
| | **Measure a Real Object** | In teams, sts go outside and measure a real object (e.g. bench, doorway, planter). They record the measurements and redraw the object on paper at a given scale (e.g. 1:20). Instr helps with scaling down and using rulers accurately. | Tape measure, paper, pencils, rulers | t / s |
| | **What is a Floor Plan?** | Introduce the floor plan as a view from above, explain its purpose in communicating layout and use. Show simple examples: homes, schools, or parks. | Printed floor plans or slides | t / s |
| | **Reading Floor Plans** | Sts view professional or student floor plans side by side with real photos or 3D visuals of the same space. Compare how elements translate to symbols. Ask sts: "What do you recognize?" "What is missing?" Try it as matching game excercise. | Slides (plans + photos) | s |
| | **Drawing Floor Plan Elements** | Using a HO, sts practice drawing stairs, trees, doors, tables, and walls in plan view using correct symbols and line weights. Focus on legibility and clarity, not artistic skill. | HO with elements to trace or copy | t / s |





| Time | Activity | Description | Material | Direction |
|---|---|---|---|---|
| | **Line Thickness and Drawing Types** | Explain how line weight conveys importance and type of object (e.g. walls vs. furniture). Sts practice thick/thin line drawings using rulers and pencils. | HO, pencils, rulers | t / s |
| | **Drawing a simple floor plan** | Show a 3D image or photo of a simple room. Ask sts to draw it in plan view using scale and correct symbols. This pulls together earlier exercises into one drawing. | Photo/ slide, paper, rulers, pencils | t / s |
| | **Start Drawing the Idea** | If time allows, sts begin sketching early ideas for their own project directly on a base plan or blank scaled grid. Encourage them to work conceptually and schematically—blocking zones, movement, or moods—not final details. | Base plan, tracing paper, pencils | t / s |
| | **Draw Your Room in Plan** | Sts go home and measure their room. They draw a scaled floor plan showing walls, furniture, and doors. Review in the next class to check scale and clarity. | Instructions on slide or HO | s |



45 Student Floor Plans, May 2025

# MOBILITY

Walkable city | Pedestrian-first design | Tactical urbanism | Transport equity | Sustainable mobility | Micro-mobility

## TOPIC OVERVIEW

To understand how their site connects with the rest of the city, sts must consider the role of mobility—how people move, what modes they use, and how transport affects urban development and public space. Mobility isn't just about movement; it shapes participation, safety, and quality of life. In this workshop, sts reflect on their own experience of getting around the city and explore how different transport systems impact how we design streets, squares, and neighborhoods.

## OUR STORY

In our most recent mobility workshop, we focused on helping sts consolidate what they had learned in the Urban Planning class. We introduced the topic through trivia and comparison, using Prague's public transport system as a reference point. Since many sts are from Ukraine, we also discussed tools being adopted by Ukrainian cities and compared mobility practices across contexts.

46
Mobility Workshop, April 2025, CAMP

## OUR TIPS

- Instructor should feel confident in the content
- Break class into active, visual exercises
- Use relatable, real-world images
- Make sure all instrs play them in advance and know how to guide sts through them
- Have handouts and visuals for reference

## LESSON OBJECTIVE

To understand how different forms of transportation impact urban development, public space, and everyday experience, and to reflect on how mobility can be improved in students' own project sites.

**Knowledge:** key mobility concepts, complexity of infrastructure
**Skills:** observation, drawing proposals, systems thinking
**Attitude:** awareness of mobility's role in urban equity and environmental sustainability

## MATERIALS

- ☐ Slideshow (screen or projector)
- ☐ Paper, pencils, markers
- ☐ Printed satellite image of local parking lot
- ☐ Printouts of pedestrian-friendly streets
- ☐ Before/after street transformation images
- ☐ Tactical urbanism visuals (Better Block, etc.)
- ☐ Mobility pyramid HO
- ☐ Pedestrian-first worksheet
- ☐ Public transport game (Next Stop Paris / Tokyo)

## ADDITIONAL SOURCES

- ☐ Better Block Foundation[15]
- ☐ Global Designing Cities Initiative – Urban Street Design Guide[16]
- ☐ "How can we transition toward car-free cities" - Urbcast[17]

## LESSON OUTCOMES

Sts understand how mobility influences city development, public space quality, and equity. They reflect on their own experience of movement, analyze successful redesigns, and propose mobility improvements for their own project site.

| | |
|---|---|
| **Time** | 2-3 hours |
| **Preparation** | High |
| **Space** | Indoors |
| **Instructors** | 1 - 2 |

# MOBILITY

| Time | Activity | Description | Material | Direction |
|---|---|---|---|---|
| | **Sketch Your Way to Class** | Sts draw their route from home to the class, marking memorable landmarks, streets, and experiences. Compare results between those who came by car, tram, walking, etc. Discuss how different transport affects how we perceive the city and public space. | Paper, pencils, markers | t s |
| | **Before & After Public Spaces** | Game where sts find matching images of the same street before and after transformation from car-oriented to people-oriented design. Compare the images, discuss the changes and benefits: which are safer, which groups benefit, and what infrastructure (e.g., public transport) is needed for such streets to exist. | Printed images | t s |
| | **Transport & City Growth** | Give a presentation on how transport shapes cities—public vs. car-centered systems, what happens when we overbuild for cars, and how mobility affects public space quality. Show global and local examples. | Slides | t s |
| | **Tactical Urbanism intro** | Show examples from Better Block and similar initiatives that reclaim space from cars (e.g. pop-up bike lanes, mini-parks). Discuss the idea of small, fast, low-cost changes as tools for transformation. | Better Block images, slides | t s |
| | **Tactical Urbanism on Satellite image** | Sts receive a printed satellite image of a parking lot or car-dominated space—ideally near or part of their project site. They use markers to redesign the space using tactical tools: paint, movable furniture, plants, bike lanes, shaded areas. Emphasize creativity and low-cost interventions. | Satellite image printouts, markers | t s |





| Time | Activity | Description | Material | Direction |
|---|---|---|---|---|
| | **What Makes a Street Pedestrian-friendly?** | Show examples of redesigned streets from cities like Paris or Tirana, with school streets, widened sidewalks, or traffic-free zones. As a group, identify what makes them welcoming to pedestrians: benches, greenery, light, etc. Sts then use a worksheet to list these elements. | Worksheet, slides | t s |
| | **Mobility Pyramid** | Present the concept of the mobility pyramid (walking > biking > transit >...). Sts fill out a handout, placing transport modes in the pyramid and brainstorming ways to move people up the pyramid (e.g. better trains). | Slides, pyramid HO | t s |
| | **Build a Transport Network** | Play a network-building game simulating public transport. Sts experience connections, transfers, and network coverage. | Game set, table space | t s |
| | **Mobility Analysis** | In groups of four, sts analyse existing transport around the selected area by drawing all stops and routes on the map. | Maps, internet access | t s |
| | **Design Transport Systems** | In the same teams, students design a public transport network for BZ. Each member is responsible for bus, tram, car, or cycling routes. They must collaborate to ensure the system functions even when some part of the route is under repair. Groups present their networks. | Maps, markers, scale circles showing walking distance to stops | t s |
| | **Site Application & Wrap-up** | Individually, sts write or draw what could be improved in their project site from the point of view of mobility. Collect responses or discuss in small groups. | Paper, markers | t s |

# SUSTAINABILITY & CLIMATE

Climate resilience | Green-blue infrastructure | Biodiversity | Local action | Recycled materials

## TOPIC OVERVIEW

It is impossible to fully understand urban design without addressing climate. This workshop helps sts grasp the global scale of the climate crisis and links it to how cities respond through design. From urban heat islands and carbon footprints to biodiversity corridors and tree cover, the goal is to explore how design can actively help cities adapt and mitigate future challenges. By crafting, modeling, and planting, sts also feel they are part of the solution.

## OUR STORY

While we haven't yet run this workshop in full, several of the activities have been piloted in past sessions. Based on student feedback and our evolving curriculum, we now see value in offering this as a stand-alone session focused on design's role in climate resilience.

## OUR TIPS

- Use playful analogies:
  bees = hungry visitors,
  flowers = restaurants,
  insect hotels = tiny homes
- Avoid overwhelming sts with fear-based framing—focus on concrete actions
- Ask sts to bring dried flowers or materials in advance
- Place finished trees and insect hotels somewhere visible to give a sense of long-term impact

## LESSON OBJECTIVE

To connect the global climate crisis with local actions in public space, and to show how even small design decisions can contribute to environmental resilience.

**Knowledge:** climate change, urban heat island, biodiversity, blue-green infrastructure

**Skills:** critical thinking, crafting, modeling, spatial reasoning,

**Attitude:** sense of responsibility and empowerment through design actions

## MATERIALS

- ☐ Slideshow (screen or projector)
- ☐ Left-over paper, cardboard, wire, glue, paint
- ☐ Dried flowers, hollow stems, straw, twigs, pinecones, bark
- ☐ Recycled wooden boxes for insect hotel
- ☐ Seeds, soil, recycled paper (for seed bombs)

## ADDITIONAL SOURCES

- ☐ Garrett Hardin – "The Tragedy of the Commons"[18]
- ☐ "Green Infrastructure" - European Commission

## LESSON OUTCOMES

Sts understand the relationship between climate and public space and contribute to solutions by crafting insect hotels, modeling trees, and learning ecological design principles.

| | |
|---|---|
| **Time** | 2 hours |
| **Preparation** | High |
| **Space** | Indoors |
| **Instructors** | 1 - 2 |

## SUSTAINABILITY & CLIMATE

| Time | Activity | Description | Material | Direction |
|---|---|---|---|---|
| | **Global to Local: Climate + Cities** | Begin with slides and a short film introducing global warming, extreme weather events, and their future impact on cities. Follow with a discussion on the role of blue-green infrastructure, climate adaptation, and urban biodiversity corridors. | Slideshow, video | t s |
| | **From Problem to Solution** | Prompt sts to match environmental problems to local urban design solutions (e.g. rain gardens, green roofs, tree planting, pollinator strips). Use real examples accurately. | Slides | s |
| | **Recycling Problem** | Lead a short conversation on individual vs systemic climate action. Clarify how recycling has been misused as a greenwashing tool. Encourage critical thinking. | | t s |
| | **Craft: Insect Hotel** | In groups, sts design and build insect hotels using natural/recycled materials. Start with a discussion about insect decline and why even small species matter for ecological health. Explain what kinds of insects need shelter and how urban environments can support biodiversity. Encourage creativity and purpose as sts build with intention for different types of insects. | Wooden boxes, straw, twigs, cones, dried plants | t s |
| | **Game: Food Web Chain** | A fast-paced team game where sts must match insects, plants, and their ecological functions. Helps visualize food chains and ecosystem interdependence. | HO with elements to trace or copy | t s |





| Time | Activity | Description | Material | Direction |
|---|---|---|---|---|
| | **Why Trees Matter** | Using diagrams and urban examples, explain the ecological and social functions of trees: cooling air, managing water, stabilizing soil, and hosting biodiversity. Show why trees in cities are irreplaceable and why mature trees especially must be preserved. Use root structure visuals to emphasize why they can't simply be moved. | HO, pencils, rulers | t s |
| | **Modeling recycled trees** | Demonstrate how to create trees from recycled materials using wire, paper, and dried plants. Show reference images of local species, explain variety in size and shape, and how to represent this in small scale. | Photo/ slide, paper, rulers, pencils | t s |
| | **Make a Forest** | Each st makes a tree (assigned type) and adds it to a group forest model. Encourage discussion of what species are common locally, and what ecological roles they play in urban settings. | Instructions on slide or handout | t s |
| | **Hardin's Rules** | (Hardin) Present key ecological principles (e.g. "everything is connected," "there is no away," "no free lunch"). In pairs, sts match each rule to an example from urban life (e.g. waste, heat islands, green corridors). Share back to group. | Instructions on slide or handout | t s |
| | **Seed bombing** | Sts either create seed bombs or plant ones made earlier. Introduce what seed bombs are—balls made of clay, compost, seeds, and recycled paper designed to be thrown in neglected spaces to grow pollinator-friendly plants. A simple act of guerrilla gardening. | Base plan, tracing paper, pencils | t s |

# SECTIONS & HUMAN SCALE

Scale | Proportion | Spatial understanding | Drawing conventions | Human perception

## TOPIC OVERVIEW

Sections reveal what spaces feel like inside and how objects fit into space in relation to one another. They show height, volume, materials, and how people move and interact within architecture, public spaces, greenery, and infrastructure.

This workshop helps students learn how to draw and read sections and connect them to floor plans. It also introduces an important discussion about materials, what objects are made of, and how construction workers and designers use technical drawings to understand them.

## OUR STORY

This lesson developed naturally from our Floor Plans & Scale workshop. Because sections are so closely linked to floor plans, yet less commonly shown, this session gave us plenty of opportunities for games and drawing exercises that help students truly read and understand this essential drawing type.

## OUR TIPS

- Use plenty of visual references
- Remind students that scale and proportion are always about people.
- Include many short drawing exercises to strengthen both understanding and technical skill.
- Encourage experimentation with hatches, textures, and line weights.

## LESSON OBJECTIVE

To understand how sections communicate spatial qualities, materiality, and human scale in architecture and urban design. Students learn how to read, draw, and construct sections, connect them to floor plans, and use them as a tool to understand proportions,

**Knowledge:** relationship between plan and section, materials and hatching conventions, drawing hierarchy and scale, human scale

**Skills:** reading technical drawings, drawing sections, applying scale, using line weights and hatching, spatial reasoning,

**Attitude:** awareness of human experience in space, care for clarity and precision in drawing, curiosity about how architecture is constructed

## MATERIALS

- ☐ Projector or slideshow (presentations and references)
- ☐ Worksheets for hatching, line thickness, and matching exercises
- ☐ Printed examples of sections, floor plans, and photos
- ☐ Paper, tracing paper
- ☐ Pencils, erasers
- ☐ Rulers and scale rulers
- ☐ Reference sheet with human scale (1.7 m figure)
- ☐ Base plans of students' projects

## LESSON OUTCOMES

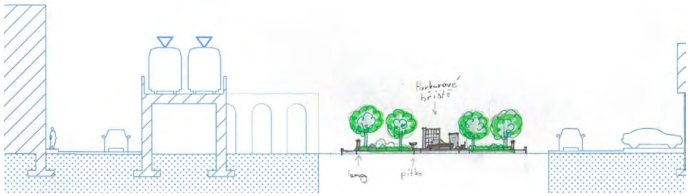
Students produce a set of clear, scaled section drawings, including at least one section through their own project. The final drawings show cut elements, materials, and human figures, helping communicate spatial relationships, proportions, and construction logic. These sections become a key part of the project's visual documentation.

| | |
|---|---|
| **Time** | 2-4 hours |
| **Preparation** | Very high |
| **Space** | indoors |
| **Instructors** | 3 - 4 |

## SECTIONS

| Time | Activity | Description | Material | Direction |
|---|---|---|---|---|
| | **Match Hatch with Its Material** | Students match hatch patterns with the correct material (e.g., concrete, brick, glass, wood). Use as an introduction to reading and recognizing technical drawings. | slides | t s |
| | **Discussion: Why Hatches Matter** | Facilitate a short group discussion on how hatching helps communicate materials and depth in drawings, and how construction workers and designers use it to understand documents. | | t s |
| | **Presentation: Understanding Sections** | Explain what a section is l, how it differs from a plan, and how architects use it. Show real-world examples. Show example on a fruit. | Slides, projector, example of cut object | t s |
| | **Connect Object with Its Section** | Show everyday objects (e.g., apple, chair, house) and their cross-sections. Students match objects to sections to strengthen spatial understanding. | Slides or printed images | t s |
| | **Instruction: How to Draw a Section** | Step-by-step demo: define the cut line, project heights, add hatches and line weights. Emphasize clarity and simplicity. | Slides | t s |
| | **Section of Simple Objects** | Students draw sections of nearby small objects (e.g., bottle, pencil case). Focus on how cuts reveal form and interior. | HO, pencils, rulers | t s |
| | **Match Section with Floor Plan or Photo** | Students match each floor plan or photo to its correct section. Discuss clues: wall thickness, windows, or stairs. Reinforces spatial translation between plan and section. | Slides | t s |

| Time | Activity | Description | Material | Direction |
|---|---|---|---|---|
| | **Worksheet Practice: Line Thickness & Hatching** | Students complete a worksheet on line hierarchy (cut, projection, background) and practice applying hatches for different materials. | HO, pencils, rulers | t s |
| | **Applying Scale** | Students draw small architectural elements (door, window, bench) in section at 1:50 or 1:100 scale. Discuss line thickness and whether objects are cut through or behind. | Paper, rulers, pencils | t s |
| | **From Plan to Section** | Demonstrate how to project a section from a simple floor plan. Students follow along with a small-scale example (e.g., single room or small house). | Paper, rulers, pencils | t s |
| | **City in Section** | Present sections of different cities and discuss how human scale, comfort, and safety appear in urban and street design. Encourage comparison between dense, open, and green environments. | Slides | t s |
| | **Section of the Project** | Students, with instructor guidance, draw a section through their own design. Instructors help choose a meaningful cut line that best shows spatial and human relationships. | HO, project floor plans, pencils | t s |



47 Student's Section of Karlin Site, March 2025

# MODEL MAKING

Scale | Materiality | Craftsmanship | Process | Sustainability | Technical skills

## TOPIC OVERVIEW

To understand the site and how their projects fit within it, model making plays a crucial role. By creating the site model, students gain a deeper reading of the surrounding context and reflect on what might be missing. Building the model as a team activity gives students shared ownership. Later, when they place their designs into the site model, they can better understand scale and how their proposals interact with the context. Beyond analytical and teamwork skills, model making is a highly technical and creative activity that teaches practical skills students can use later in life.

## OUR STORY

Preparing the site model and later individual models has always taken us several workshops. This template includes activities for both workshops, which can be spread out as needed depending on your schedule and group pace.

48
Final Presentation, CAMP, May 2025

## OUR TIPS

- Provide students with clear explanation of surrounding
- Have examples ready
- Help understanding scale
- Showcase of different techniques and their application
- Show inspirational photos
- Reuse material as much possible
- Divide responsibilities so that everyone contributes meaningfully.





## LESSON OBJECTIVE

To understand how physical model making supports the design process, deepens site comprehension, and fosters teamwork. Students learn to represent terrain, buildings, and surroundings at scale, gaining both technical and creative skills.

**Knowledge:** scale, terrain modeling, materials and their properties, studio workflow, sustainable model making.

**Skills:** teamwork, measuring, cutting, gluing, assembling, precision, problem-solving.

**Attitude:** care for craft and materials, responsibility for shared work, appreciation for accuracy and sustainability.

## MATERIALS

- ☐ Projector or slideshow (studio presentation)
- ☐ Baseboard for site model (foamboard, cardboard, or wood)
- ☐ Pre-made trees
- ☐ Cutting tools: scalpels, cutters, foam cutters, rulers, set squares
- ☐ Glue (PVA, hot glue), masking tape, weights
- ☐ Texturing materials: paper, grass powder, sand, recycled fabric
- ☐ Paints, brushes, markers
- ☐ Tracing paper and printed site maps
- ☐ Safety gloves, cutting mats
- ☐ First aid kit
- ☐ Tutorials on safe cutting and gluing techniques

## LESSON OUTCOMES

Students understand how architectural models communicate ideas and context. They learn how to plan, construct, and present models with accuracy, creativity, and awareness of sustainable material use.

| | |
|---|---|
| **Time** | 2-10 hours |
| **Preparation** | Very high |
| **Space** | Indoors |
| **Instructors** | 3 - 4 |

## MODEL MAKING

| Time | Activity | Description | Material | Direction |
|---|---|---|---|---|
| | **Introduction: Life in a Design Studio** | Present how an architecture studio or university studio typically works. Show slides or photos (including funny or relatable moments: students working late, teamwork, presentation days). Explain that model making is a central "studio time" activity in design education. | Slideshow | t s |
| | **Understanding the Site** | Together, review the site map. Discuss what must be represented in the model, buildings, terrain, streets, trees, and what level of detail is appropriate. Students mark elements to include and measure approximate boundaries. | Printed maps, pens | t s |
| | **Process & Roles + Safety Briefing** | Explain the workflow, division of roles (base, buildings, greenery, labeling, etc.), and review safety rules: correct cutting technique, supervision with foam cutters, ventilation, and proper tool use. | | t s |
| | **Presentation: Terrain, Scale, and Techniques** | Present basic modeling principles: scale (e.g. 1:500), cutting, gluing, layering, and use of foamboard or cardboard. Demonstrate cutting with a foam cutter, how to glue without warping, and how to build height and texture. | Demo materials: foamboard, glue, cutter, sample model | t s |
| | **Team Assembly – Site Model** | Students work in groups assembling the base, terrai and buildings of the shared model. Instructors circulate, assisting with accuracy and stability. Discuss observations about the site, what details they now notice up close. | HO with elements to trace or copy | t s |





| Time | Activity | Description | Material | Direction |
|---|---|---|---|---|
| | **Material Talk: Origin and Sustainability** | Short discussion or mini-presentation on the materials used: foam, paper, cardboard, wood. Where do they come from? How can we minimize waste and reuse leftovers? Encourage critical reflection on sustainability in model making. | HO, pencils, rulers | t s |
| | **Tracing Individual Projects** | Students trace the footprint of their own design (or planned area) onto their personal model bases. They discuss placement and relation to the site model. | Tracing paper, rulers | t s |
| | **Techniques: Texture & Details** | Demonstrate how to create surface textures like grass, water, and pavement. Show how much glue and powder to use, and how to make simple street furniture or topography (small hills). | Grass powder, sand, glue, small props | t s |
| | **Studio Work – Individual Models** | Students continue working individually on their models under instructor supervision. Instructors assist with cutting, proportions, and detailing. Encourage collaboration and problem solving among peers. | Foamboard, glue, cutters, tools | t s |

**49** Model Making Workshop, May 2025, CAMP

**50** Site Model Making Workshop, May 2025, CAMP

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**51** 2nd Group, Park Visit, August 2023

UDESIGN TOOLKIT
civic education
& urban design
for and with teenagers

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